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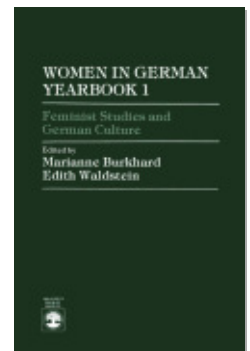
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von O., Effi Briest and Katharina Blum in Prose and Film

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I

Kleist's "The Marquise von O." was published in 1808, Fontane's Effi Briest in 1894 and Böll's The Lost Honor of Katharina Blum in 1974. And yet, these three prose works, each separated from the other by about three quarters of a century, each featuring a central character who is both victim and female, attracted the attention of some of the foremost movie-makers of Europe in the seventies: Eric Rohmer, Rainer Werner Fassbinder, Margarethe von Trotta and Volker Schlöndorff. The three films derived from these works have met with popular success as well as critical acclaim.¹ Victimization is the common element in all three which I would like to discuss. To what extent is there an exploitation of the victim as victim, a romanticization of her plight, and to what extent is there criticism, an invitation to the audience to analyze, to disapprove and to see alternatives?²

A brief discussion of the main characters of the stories and the films based on them will precede a detailed analysis of the heroine as victim in The Lost Honor of Katharina Blum. The final section of this paper will compare the portrayal of all three heroines.

"The Marquise von O." was written shortly before Kleist's death and its heroine is a very Kleistian character, the victim of mistaken identities, mysterious happenings, misunderstanding, unjust accusations and the general "frail construction" of the world. She is an innocent victim. To use an image from the story: she is like the swan of the count's childhood garden; although pelted with mud, she needs only to dive to come up white again. First shown to us moved by gratitude toward the dashing Russian officer who saved her from rape by his men, she has no inkling that he himself is guilty of the crime. Although an adult with two children, she is completely subservient to her parents and brother and allows her family to speak for her when her savior-rapist returns with a marriage proposal. In heart-rending fashion

she pleads her innocence when they are outraged at her claim that her pregnancy is a mystery to her. When she is condemned by her parents, she asserts her independence, however, by refusing to allow the family to take her children from her, establishing her own household and disregarding convention with her advertisement asking the child's father to step forward. When the Russian officer admits the deed, she treats him as Satan incarnate and continues to reject him despite a pro-forma marriage. He has to wait a year to be forgiven and although she finally relents and bears him many children, she has taken a stand -- at least for a while. The marriage restores her reputation, and Julietta, after her trials and tribulations is again as white as the swan after the dive.

Eric Rohmer's film The Marquise von O. is quite faithful to Kleist's script. Little has been added as far as the text is concerned; but there are some omissions and some changes of emphasis.³ Interiors and costumes are historically accurate and sparse, colors are muted, there is a lot of white and light green and the whole is often enveloped by a haze. Many scenes suggest copper engravings of the period. In keeping with this understatement the threat of impending rape to which the Marquise is subjected is also played down. Her "Zetterschrei," as Kleist calls it, is barely audible. Her savior from this humiliation is introduced as a very forceful guardian angel who literally leaps into the picture by scaling a wall and leads the overwrought Marquise to the safety and privacy of another part of the castle. The text barely hints at what happens next: "Hier - traf er, da bald darauf ihre erschrockenen Frauen erschienen, Anstalten einen Arzt zu rufen; versicherte, indem er sich den Hut aufsetzte, dass sie sich bald erholen würde; und kehrte in den Kampf zurück."⁴ There is only a dash and the fact that he had removed his hat to suggest that he came close to her. The film adds "realistic" details. The Marquise is shown in a private room, draped diagonally across a large bed covered in red satin, still in a swoon. She is wearing white satin. Count F. is shown in the doorway looking longingly at her, while the scene is bathed in a red glow from the fire.⁵ This seductive sight was captured on a poster advertising the film. The many indications in the text that the Count has a bad conscience after this, on the other hand, are not made clear in the film. For example, Kleist tells

us that Count F. refuses to name the soldiers who attacked the Marquise, he refuses to see her again and accept her gratitude, his face becomes red when he is praised for his "noble behavior" and he calls out: "Julietta! Diese Kugel rächt dich!"⁶ when he is supposedly mortally wounded. Kleist uses such indications, of course, to make the Count worthy of redemption and forgiveness. Not seeing them in the film one is inclined to judge the Count more harshly despite the fact that he is shown yielding to overpowering temptation.⁷ The film romanticizes the incident showing the Marquise in such an inviting pose and in such luxurious surroundings which, we are encouraged to believe, tempted the Count to violate her in her unconscious state. The beauty and elegance of the whole film tend to soften any indignation the viewer might feel about the rape of Julietta, the white swan. Thus the film is a very male fantasy.

In Effi Briest Theodor Fontane depicts an ossified society in which maintaining one's social position and the outward appearance of honor are all-important. Effi subscribes to these values and is thus a willing victim, despite her playfulness, her love of danger and her impatience with many social conventions. Effi is victimized in a more socially approved manner than the Marquise von O. and accepts her fate on the whole. She leaves her playmates to hear Innstetten's marriage proposal, cheerfully goes off on an educational honeymoon, bravely moves to a remote Baltic outpost, manages fear and isolation and "rebels" in secret by having a clandestine affair. When this is discovered years later, she submits to being cast out and having her child taken from her. It is only when she realizes that her daughter is being turned against her, that we see any open rebellion. When Effi dies of pneumonia and a broken heart, she is again submissive, wanting her maiden name on her gravestone, not to establish her independence from Innstetten, but because she has not brought "honor" to her married name!

Fassbinder's black and white film adaptation of Effi is stylized and has a nostalgic quality with luxurious interiors laden with ornamentation, lace and mirrors. It is a stunning portrayal of the world which is so important to Effi, which traps her and destroys her. We are invited to contemplate and analyze Effi's fate through a series of distancing de-

vices, such as the old photo album effect achieved by focusing on a group of people who pose as in an old photograph, who slowly come to life only to freeze again and fade to white as the scene ends. Quotes from Fontane are read in a monotonous voice and mirrors double the participants in a discussion. Hanna Schygulla's Effi interpretation emphasizes the easily seduced, luxury loving, ghost fearing, innocent, bored aspects of the child bride. Her harsh scolding of faithful Roswitha is startling and underscores the oppression of the female servants who polish the glitter of Effi's world. Fassbinder's film is an indictment of this world which made Effi's fate possible and its stylized features are particularly effective with an audience well acquainted with the novel. Since he can build on this prior knowledge -- with German audiences at least -- the stylized features have a powerful effect and Fontane's more gentle rebuke becomes almost scathing.⁸

Böll's portrayal of Katharina, the hard working housekeeper and maid, emphasizes her difference from others of her social station. She seeks solitude, manages her money well and treasures her "Eigentumswohnung" and her car in which she enjoys long, solitary drives. Her nickname, "the Nun," underscores the departure from her former life which taking a young man home from a masked ball represents. When he turns out to be an army deserter unjustly suspected of murder, this harboring of a "wanted criminal" and her helping him escape, brings police and press to her door and into her life full force. She does not acquiesce. She lies to the police and continues to hide her lover. When the publicity becomes unbearable she shoots and kills the most offensive of the journalists. Katharina Blum is of course the heroine of a novel written in the early seventies. She is unwilling to bow her head in shame, to cooperate with authority and to accept victimization. She lashes out at her oppressors.

Margarethe von Trotta's and Volker Schlöndorff's filmed version of The Lost Honor of Katharina Blum introduces suspense by changing the order of events. The film does not start with a murder which is then explained to us; instead, we see Katharina dressed in stark black and white at the masked ball, see her fall in love with a stranger, witness the armed assault on her apartment and watch her naked and exposed in the shower as the police ransack the place.

This nude addition to Böll's narrative made the cover of Spiegel later, thereby proving Böll's point about the exploitation of sex by the media. There are other powerful visual effects the book could never give us: Katharina contemplating her dead mother's body, Katharina looking at the obscene mail the publicity has brought her, the onslaught of a huge contingent of the German army on her lover's hide-away, the murder scene, and the lovers embracing quickly while they are being led through the corridors of the jail in which they are to be confined at the end of the film. Katharina's victimization is being driven home to the audience in brilliant color. There is no question about where the filmmakers want to direct our sympathies. Böll's deliberately dry attempt at investigative journalism has become a thriller with a serious and passionately delivered message.

II

Katharina Blum, the vulnerable victim of merciless persecution by police and press is an idealized figure in several respects. Böll has given her many qualities that have been traditionally valued very highly by German culture and an additional set of qualities generally found especially endearing in women. The latter, in particular, make her an ideal victim: defenseless, acquiescing and lovable. It is this complex of characteristics that the Schlöndorff/von Trotta film chooses to emphasize. The result is that the victim is idealized further and that the outrages to which she is subjected seem even more pernicious. The changes undertaken by the filmmakers to this end will be discussed after an examination of Katharina's specifically German and specifically female qualities.

Traditionally high on any German value scale is the concept of loyalty (Treue). Katharina is loyal to Ludwig even when she discovers that he is a fugitive from justice; she helps him escape, provides his hide-away and does not betray him to the police. She has been a loyal employee throughout her career as a maid, she continues to work even when an employer is jailed, then visits him in jail. Despite her dislike of Sträubler, she protects him during the police investigation by not mentioning his name, lying about the origin of the envelope found in her apartment. By not disclosing the source of her intimate

knowledge of the utility tunnels in her building, she also protects the architect of the building, Frau Blorna, who by giving Katharina the architect's drawings, makes Ludwig's escape possible. Katharina is incredibly hard working (fleissig). She works days at the Blornas, nights and weekends at the Hierpertz' and as a caterer. She is also very thrifty (sparsam), living on next to nothing, saving money to pay off her apartment as soon as possible. She is very well organized (ordentlich). Her apartment is neat, the records she keeps about her own and her employers' expenses are precise. She has saved the Blornas from the chaos that engulfed them before she started to organize their household for them. Else Woltersheim emphasizes her organizational skills in discussing her career as a caterer. She seeks solitude and complains that one cannot even find that in churches nowadays (p. 413). Her long drives are motivated by this search as well. She makes no compromises about her social life. Although she enjoys dancing she foregoes this pleasure because she does not like the settings in which it takes place. She is absolute in her insistence on mutual attraction and gentleness in love relationships. Her divorce was motivated by this insistence. She is serious. Her falling in love with Ludwig Götten is characterized as "ernst und feierlich" (p. 427). Frau Blorna cites her seriousness among the ideal qualities which make all men fall in love with her: "nicht leichtfertig und doch... liebesfähig, ernst und doch jung und so hübsch, dass sie's selber nicht wusste" (p. 439). When she becomes an "accused," she is misunderstood, many of her desirable qualities are believed to be hiding unsavory aspects: her search for solitude during her long drives is considered suspect. Her taking Götten home makes her look promiscuous, whereas she is ordinarily celibate. Her nickname "Nonne" when it is discovered, is seen as evidence of obstreperousness (Sprödigkeit), rather than a result of her vain search for tenderness (Zärtlichkeit). The things she acquired through thrift and good planning are suspected of being ill-gotten gains.

These qualities alone would make Katharina Blum a heroine with which the German reading and viewing public could identify, a heroine whose fall at the hands of police and press would create outrage and a heroine who commits a crime in the end because she was too sorely tried, because like Michael Kohlhaas she could not find justice anywhere. But Böll has

gone further still in "idealizing" Katharina. He makes her an ideal victim, a female victim. The inspiration for the novel was the case of a male victim, a professor in Hannover who gave shelter to Baader-Meinhof people and who found his private life and his career destroyed as a result of the ensuing publicity.¹⁰ And then there are Böll's own experiences with the press after he published an article in Spiegel in January 1972, blaming papers like Bild for the Baader-Meinhof hysteria and asking for mercy and a fair trial for Ulrike Meinhof. By transplanting the experiences of an established professional in a high-prestige profession and those of a famous writer onto the shoulders of a young uninformed and politically uninterested person in a low prestige profession, Böll already had a more pitiable and innocent victim; but the effect is heightened by making that victim a woman and giving her qualities traditionally considered lovable in women.

Katharina is naive, innocent and without guile. Her motivations are pure, she is unaware of the cynicism of others, unaware that she is breaking the law in harboring a fugitive from justice and helping him escape. Her police interrogator considers her "naiv und ein bisschen zu romantisch" (p.416). The narrator refers to her free discussion of Götten's phone call as proof of her innocence (p. 431). She is in love and no sacrifice is too great to bring for Ludwig. This commitment supersedes all that has been important to her until now. Her co-operative attitude to those in authority stops when it comes to Ludwig. She is trusting. She takes a stranger home without even knowing his last name. She tells her life's story to the police in compulsive detail without suspecting that it will all be in the paper tomorrow. She is vulnerable. Blorna calls her "so verletzlich, so verdammt verletzlich" (p.439). This keeps him from taking advantage of her, but most of her other employers whom she has had to fend off since she was fourteen years old were not so "considerate." She is weak in some respects. Although she rejects Sträubleder's advances, she does accept his ring and the key to his villa. She allows the police to break in without protesting their invasion of her privacy. She is motherly toward Ludwig. She is concerned about his comfort in his hide-away and when he is apprehended she is relieved, because now he is protected from his own foolhardy actions: "Sie zeigte sich erleichtert darüber, dass Götten verhaftet sei, nun, sagte sie,

könne er keine Dummheiten mehr machen" (p. 454). She allows others to take care of her. Blornas help finance her apartment, give her left-over food and, in the film, hand-me-down clothes. Else Woltersheim, her godmother, mothers her. As housekeeper, cook and maid, she is in a helping profession par excellence. She is helpful beyond the call of duty in attending to the households of her employers, the Blornas and the Hierpertzes. She also takes care of her family. She provides her brother with pocket money while he is in jail, despite his past financial exploitation of her. She maintains her father's grave. She is beautiful and yet unaware of it (p. 439). She has good taste. Frau Woltersheim makes a point of her capabilities in that respect and emphasizes her "ästhetische Seite" (p. 424). She is neat in her personal appearance and the term "adrett" is applied to her time and again. She provokes pity in reader and viewer alike. The destruction of the private life and reputation and even the very soul of this wholesome exemplary and defenseless woman is truly villainous and her final desperate revenge becomes understandable and forgivable.

The film tends to emphasize those qualities which make Katharina an ideal victim. A series of changes result in Katharina appearing shyer, younger, even more wholesome and naive. There is a change of clothes in her first appearance in the film. While Böll had her depart for the carnival party at Else Woltersheim's in honey-colored beige skirt and blouse, with red stocking, red shoes and a red carnation in her hair, Schlöndorff and von Trotta dress her in a stark black skirt and white blouse. Not only does this make her look more like a nun, but it also emphasizes her "Adretttheit" and makes her look younger than her 27 years. It also seems very conservative as does her bluish grey VW, which was red in the story. A similar effect is achieved through her short, white, terrycloth robe substituting for the green robe with embroidered daisies of the text, which she is wearing when the police break into her apartment (p.391/2).

Her victimization is intensified in the film through such devices as police in riot gear descending upon her apartment, a shot going off while they are searching the place and a view of Katharina seen naked through the bathroom door having to submit to an anal examination by the matron. In the novel,

on the other hand, there is no riot gear, no shot and we are told only that Katharina had to dress without being able to close the bathroom door completely (p. 394). There is a later mention of "Leibesvisitation" during which the key to Sträubleder's villa had not been found, but we are not given any particulars (p. 442). The film also adds the order Blorna's associate Hack gives Katharina during the search of her apartment when he tells her to dress because it made a bad impression on his men to see her so scantily clad. Here the victim of a raid is blamed for her appearance when it is the police who have caught her by surprise. This serves to dramatize the efforts of police and press to turn poor, sweet, innocent Katharina into a brazen hussy and terrorist gun moll. Böll twice uses terms like "Triumph" and "triumphierend" in describing Katharina's attitude toward the police when they break in (p.393). This was not evident in the film where Katharina seems more hesitant, even frightened, vulnerable and embarrassed. The film also does not show her as "aufreizend gelassen an ihrer Anrichte lehnd" (p. 393). When Katharina is introduced to us in the story the term "kühl" is used several times to describe her: by her boss Blorna when he describes her to the press as "kühl und klug," by others in the building when they are interviewed by the police, by the doctor when her mother dies (p. 452). This is not a quality which the film-Katharina conveys, she is too loving, too trusting to represent cool detachment. The film shows us Katharina's cleanliness by introducing an almost compulsive cleaning scene. When Katharina is brought to her jail cell and finds that someone has thrown up all over the toilet she first cleans up the mess (which is shown to us with a long and slow shot from behind Katharina's back) before she sits down on her cot with a happy look on her face which could possibly be interpreted as housewifely satisfaction! Böll has her wrinkle her nose and light up a cigarette in the novel! While the latter conveys disdain and a devil-may-care attitude, the former suggests "cleanliness approaching Godliness," servitude and a turning of the other cheek. Katharina does not smoke throughout the film contributing to the image of clean living. Her servitude is emphasized by her waiting on the others at Blorna's after Ludwig has been apprehended, while in the novel it is Frau Woltersheim who is making the sandwiches while Katharina is being spoiled for a change (p. 455).

Anyone seeing the film before reading the novel would no doubt be surprised to hear that others in the apartment building thought Katharina to be a "Chefsekretärin oder Abteilungsleiterin in einem Warenhaus" (p. 493). I would like to suggest that in the film she looks more like a "Abiturientin" or the graduate of a "Höhere Töchterchule," "arm, doch wohlgezogen." With her simple pageboy hairdo, with her black hand-me-down clothes (not counting the "Beduinenfrau" costume which she wears only briefly, she wears only three outfits: black skirt/white blouse; black skirt/beige and black home-made looking sweater; black sweater and skirt), with her modest, longer-than-fashionable-in-1974 skirt and sensible shoes she just does not look like someone who would be successful in the business world. A change in the film which adds to the impression of naiveté is the fact that she calls Ludwig on her aunt's tapped telephone and thus gives away his hiding place to the police while he admonishes her not to do it again, thus suggesting that he, being worldly-wise, suspects a bug. In the story he calls her; she does not even have his telephone number. And although she also does not expect a bug here, the reversal results in a changed emphasis. The film suggests a Katharina inexperienced with a gun; she winces each time she shoots Tötges. In the story we find out that Katharina had been a waitress for a "Schützenverein" where she had done quite a bit of shooting, she had gone to target practice with Else Woltersheim and her friend and had used the same gun before. She is specifically described as "eine gute Schützin" (p. 470). In the same vein, she asks Else's friend for the key to his apartment in the novel, presumably so she can get at the gun, while in the film it is offered to her, suggesting that she might have happened upon the gun as if by accident. In the novel there is mention of "entschlossene Kaltblütigkeit" on her part before the deed and lack of "Reue" afterwards (p. 455); neither is conveyed in the film. One could perhaps describe her as dazed when she is interrogated by Beizmenne after the murder.

The result of all these changes is a film-Katharina who is not only a victim but a martyr for love, destroyed by the relentless and completely undeserved attack by the police, the "Boulevardpresse" and the public. By emphasizing her innocence and trust, by making her look younger, more willing to serve others, more impulsive about shooting Tötges, less experi-

enced with a gun, the viewing public is ready to take her to its heart, to forgive her taking the life of someone who has so grievously wronged her. The cool and detached story-Katharina has of course also been taken to its heart by the reading public which is aware of more fiendish practices of the ZEITUNG and the police than could ever be conveyed in a film and is therefore also ready to forgive, despite the suggestion that Tötges was "killed in cold blood." Many of the changes the filmmakers made were dictated by the medium: A complicated and analytical piece of prose full of digressions, innuendos, suspicions, different versions of the same incident, has been turned into a thriller with the murder as a surprise ending. There was need for drama, for strong visual impressions and Katharina's transformation served these ends -- in part. The changes also worked in the direction of turning Katharina into an even more traditional, victimized, female figure: beautiful and wronged, not unlike Effi, not unlike the Marquise of O. It is a traditional character from which Margarethe von Trotta in her independent work has since distanced herself. Christa Klages, for example, is neither beautiful, nor particularly shy, nor particularly young or innocent. What motivates her is not the romantic "love-at-first-sight" of a strange man, but the needs of her kindergarten and a touch of ennui. She is the fugitive from justice; men do the harboring. She is a much more active heroine than her film ancestor Katharina Blum.

Although the film changed much when it adapted the story, it cannot be said that Schlöndorff/von Trotta did violence to Böll's work. In an interview in *Die Zeit*, they describe their cooperation with Böll who sent them page proofs two months before publication and wrote pages of additional dialogue for them, inviting them to choose the sentences they could use. All three together invented additional scenes.¹¹ Since this cooperation was so close and the appearance of film and book almost simultaneous, it could be said that Böll's work appeared in two versions -- one film, one prose.

III

Effi and the Marquise are "ideal" victims by virtue of their helplessness and their dependence on

their parents who betray them at critical moments. Both women are devoted to and completely controlled by parents who pressure them into "suitable" marriages, reject them when scandal threatens or engulfs them and later forgive. Neither Effi nor the Marquise seem to resent this fickle parental support to any great extent. Both come back when their parents beckon. The Marquise briefly leaves the fold when her father seems to be shooting at her, only to return and be as controlled as ever by her family. Much could be made of her angry departure and the "schöne Anstrengung" which made her better acquainted with herself, but it cannot be overlooked that she defers even more to her parents after her return. The reply to her advertisement seems more promising to her because the writer has requested to meet her in her parents' house rather than in her own; her father makes a marriage contract with the Count without her request or consent; her mother starts inviting the Count after he has given a large sum of money to the child and made a will leaving his fortune to the Marquise, although the latter is not speaking to him at this point. Effi allows her parents to manipulate her into a far too early marriage with her mother's former beau for the sake of rank and social station; she accepts her mother's censure and is grateful when she is later allowed to return and end her days at home.

The Marquise and Effi are "idealized victims" in that they are shown as good women who do not deserve their fate. The Marquise, a shy, upright widow, who reads and paints, brings up her children well in rural solitude and has difficulty making up her mind, had no intentions to remarry. She is filled with gratitude and completely trusts her savior who betrays her trust. While it is true that Kleist shows her physically attracted to the Count, it cannot be said that she "wanted to be raped," as some interpreters have suggested.¹² Effi is idealized through her beauty, her childlike naiveté; she is wronged by her parents who push her into a teenage marriage and by her much older husband who attempts to control her with fear. She is no match for her experienced and cynical seducer. The pity viewer and reader alike feel for both women is also increased through the very great height of privilege from which they fall.

In both their prose and film existence, the Marquise, Effi and Katharina, so widely separated by

time, temperament, literary style and social context, share a typically female fate: loss of sexual honor and its attendant loss of "good repute." It is imposed upon the Marquise from without and her fall from grace is reversed -- superficially at least. Effi and Katharina take the initial steps themselves and for them there is no return. In each case the censure of society is out of all proportion to the "crime" and in the case of the Marquise it is directed toward the victim rather than the offender. Kleist/Rohmer show us a "happy end" in which the victim forgives and marries the offender. Fontane/Fassbinder end their tale with the death of both seducer and seduced while Böll/von Trotta/Schlöndorff imprison their lovers. Punishment is thus meted out more justly in Effi and Katharina Blum while the Marquise has to swallow her pride and is not allowed a quest for justice in the style of Michael Kohlhaas. While the filmed Marquise romanticizes and thus belittles the protagonist's plight, the filmed Effi and Katharina invite criticism of a society in which honor is lost so unjustly and its loss punished so severely.¹³

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Notes

¹ For a detailed analysis of the adaptation of these films, see Modern European Filmmakers and the Art of Adaptation, ed. Andrew S. Horton and Joan Magretta (New York: Ungar, 1981). For general treatments of film adaptations, see George Bluestone, Novels into Film (Berkeley: University of California Press, 1957); Robert Richardson, Literature and Film (Bloomington: Indiana University Press, 1969); Marie-Claire Ropars-Wuilleumier, De la Littérature au Cinéma: Genèse d'une Écriture (Paris: Armand Colin, 1970); Geoffrey Wagner, The Novel and the Cinema (Cranbury, N.J.: Fairleigh Dickinson University Press, 1975). For a discussion of the New German Cinema, see John Sandford, The New German Cinema (New York: Da Capo Press, 1980); New German Critique, special double issue on new German cinema, Nos. 24-25 (Fall-Winter 1981-82), ed. David Bathrick and Miriam Hansen.

² Although not specifically treating the films under discussion here, an excellent work on the portrayal of women in film is E. Ann Kaplan, Women and Film: Both Sides of the Camera (New York: Methuen, 1983); contains bibliography.

³ One such change of emphasis is the telling of the swan story in two parts. The second part is not told until the end of the film, which emphasizes its "happy-end" aspects and makes the end less of a compromise and more of a "rebirth."

⁴ Heinrich von Kleist, "Die Marquise von O...: Nach einer wahren Begebenheit, deren Schauplatz vom Norden nach dem Süden verlegt worden," Werke in einem Band, Hanser Klassiker Volksausgabe (München: Carl Hanser, 1966), p. 659.

⁵ Another realistic detail is the sleeping position the Marquise receives, so that it is easier for the audience to believe that she really does not know who the father is. See Alan Spiegel, "The Cinematic Text: Rohmer's The Marquise of O... (1976) from the story by Heinrich von Kleist," Modern European Filmmakers and the Art of Adaptation, ed. Andrew S. Horton and Joan Magretta (New York: Ungar, 1981), p. 322.

⁶ Kleist, p. 661.

⁷ Alan Spiegel, after calling attention to the fact that "the count leaves, waits, then returns later that evening to satisfy his desire," says about this deliberate act: "Rohmer's hero is more calculating and self-conscious than Kleist's." Modern European Filmmakers, p. 322.

⁸ For an analysis of Fassbinder's work, see Fassbinder, ed. Tony Rayns (London: British Film Institute, 1979); Also Rainer Werner Fassbinder, Reihe Film 2, ed. Peter W. Jansen and Wolfram Schuette (München: Carl Hanser, 1982).

⁹ Heinrich Böll, "Die verlorene Ehre der Katharina Blum: Oder wie Gewalt entsteht und wohin sie führen kann," Heinrich Böll Werke: Romane und Erzählungen 5 1971-1977 (Köln: Kiepenheuer und Witsch, 1978), p. 423. All further references are to this edition and are given in the text.

¹⁰ For a more detailed account, see Heinrich Böll: Freies Geleit für Ulrike Meinhof, ed. Frank Gruetzbach (Köln: Kiepenheuer and Wietsch, 1972).

¹¹ Wolf Donner, "Sieben Fragen an Volker Schlöndorff und Margarethe von Trotta," Die Zeit, "Kritik und Information," No. 42, 17 October, 1975, p. 15, cols. 1-4.

¹² For example, Günter Blöcker, Heinrich von Kleist oder Das absolute Ich, 2nd ed. (Berlin: Argon Verlag, 1960), p. 178.

¹³ For valuable suggestions I would like to thank my colleagues Jeanette Clausen, Heinz Geppert and Ken Fleurant; thanks are also due to Marjorie Tussing, who chaired the Women in German MLA section on film, where this paper was presented, December 1982 in Los Angeles.